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Guest Recital:Southeast Baroque Trio

Paul Thompson Baroque Flute
Illinois State University

Sara Edgerton Baroque Cello

Gary Miller Harpsichord

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Music Department
Illinois State University

Guest Recital

Southeast Baroque Trio

Paul Thompson, *Baroque Flute*

Sara Edgerton, *Baroque Cello*

Gary Miller, *Harpsichord*

The sixth program of the 1998-99 season

Kemp Recital Hall
Tuesday Evening
September 22, 1998
8:00 p.m.

PROGRAM

Sonata for Flute and Basso Continuo in G Major, Op. 1 No. 5

Adagio
Allegro
Adagio
Bouree
Menuetto

George Frideric Handel
(1685-1759)

Dixseptieme Ordre

La Superbe ou la forqueray
Les petits moulins a vent
Les Timbres
Courante

Francois Couperin
(1668-1733)

Sonata No. 6 in B-Flat Major for Cello and Harpsichord

Largo
Allegro
Largo
Allegro

Antonio Vivaldi
(1678-1741)

INTERMISSION

Fantasia in A Minor

Grave
Vivace
Adagio
Allegro

Georg Philip Telemann
(1681-1767)

Suite in G Major for Flute and Basso Continuo, Op. 6 No. 3

Prelude
La Remy
La Christine
Sarabande
La Tubeuf

Louis de Caix d'Hervelois
(c.1670-c.1760)

THE SOUTHEAST BAROQUE TRIO is a faculty performing ensemble based at Southeast Missouri State University. It is dedicated to the performance of chamber music from the Baroque period on musical instruments from that era. This ensemble was formed in 1991 and has appeared on numerous concert series in the Midwest. The Southeast Baroque Trio has recently been accepted by the Missouri Arts Council as a member of their Missouri Arts Touring Program. Faculty members of this ensemble are Paul Thompson, Baroque Flute; Sara Edgerton, Baroque Cello; and Gary Miller, harpsichord.

PAUL THOMPSON, a graduate of the London College of Music, continued his studies at the Paris Conservatory on a French Government Scholarship. He earned his Master of Music degree from the University of Wisconsin-Milwaukee where he was a member of the award-winning Mercury Wind Quintet. He has performed extensively in the United States and in England as a flute soloist, and has recently performed at the National Flute Association Convention in New York City. He is currently Instructor of Flute at Southeast Missouri State University, and has given concerts as a solo artist under the auspices of the Missouri Arts Touring Program.

SARA EDGERTON received her B. Mus. degree with Distinction from the Eastman School of Music and her M.A. and D.M.A. degrees in Cello and Historical Performance Practice from Cornell University, where she was the recipient of numerous fellowship awards. As a soloist and chamber musician, she has concertized throughout the United States and England. She also performs with the Kingsbury Trio, a St. Louis-based ensemble which includes principal players from the St. Louis Symphony. She is Associate Professor of Cello and String Bass and Director of the University Orchestra at Southeast.

GARY MILLER holds the B.Mus. degree from the University of Northern Iowa, the M.M. and D.M.A. degrees from the University of Michigan, and the Artist's Diploma from the Staatliche Hochschule fur Musik in Cologne, Germany, where he held a grant from the German government. He has performed in Germany, Sweden, the Netherlands, and throughout the United States as a solo organist and harpsichordist. He is Professor of Organ and Harpsichord at Southeast Missouri State University, teaches all levels of music theory, and is the Coordinator of Graduate Studies in Music.

*Pitch A=415, "Temperament ordinaire" II(France, 18th century)

HISTORICAL INSTRUMENTS USED FOR THIS PROGRAM

This evening's program is being performed on instruments which are originals or replicas of those used during the Baroque era. The Baroque flute used by Mr. Thompson was made by Friedrich Von Huene in Boston. It is a replica of a flute made for Frederick the Great of Prussia by the famous German composer and flutist, Joachim Quantz, c. 1750. The original instrument resides in the Dayton Miller Collection in the Library of Congress in Washington, D.C. The flute is made of grenadilla wood and has two silver keys which control the pitches D-sharp and E-flat.

The Baroque cello played by Dr. Edgerton is by Mathias Neuner of Mittenwald, Germany, and dates from c. 1800. This instrument has been restored to the historical proportions of Baroque and Classical cellos. It has a thinner bridge than the modern cello and is strung with lighter strings that are more true to the sonorities of eighteenth-century music. The Baroque bow by Christopher English is a copy of an early eighteenth-century cello bow, and is made entirely of snakewood.

The harpsichord used by Dr. Miller is a copy of an instrument from the Parisian shop of Pascal Taskin, c. 1760. It was custom built for Southeast Missouri State University by Peter Tkach of St. Louis in 1985. It has three sets of strings (8'8'4'), a buff stop, and a set of leather-guilled jacks creating a *peau de buffle* stop. Its frame is entirely of wood, and all materials used for construction correspond to the original except for the "delrin" plastic plectra which replace the original goose quills.